

HOW TO
PAINT

TAPESTRY

PUBLISHED BY

M. T. WYNNE,

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HOW TO PAINT
TAPESTRY.

WRITTEN BY EMMA HAYWOOD.

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Tapestry Painting.

THE beautiful modern art of Tapestry Painting is a French invention. It is adapted for decorating public buildings, such as theatres, hotels, churches, mansions, as well as for smaller dwelling houses. It is also very useful for upholstering furniture, for portières, curtains, screens, and other decorations, being both durable and permanent. The true method needs only to be known to be appreciated. The false method of painting Tapestry in oils has hitherto been a bar to the progress of the real art in this country. Painting in oils is at best only an imitation, and sprung up through the want of knowing how to use the dyes. The dyes proper for Tapestry painting are transparent, and in this lies its chief beauty. Any one with a fair knowledge of drawing and coloring may paint with tapestry dyes if they will carefully follow the directions hereafter given. Doubtless practical lessons are of great advantage, but since there is a distinct method for this kind of work, it can be learned through the medium of written directions. This little hand-book is in effect, a second edition of one already published by the same author, but it has been deemed advisable to almost re-write it because when first published the Grénié dyes were not on the market, and these far exceed any others for Tapestry painting.

Materials Required.

THE outfit is not expensive, the dyes being very strong, and always mixed with medium and a certain percentage of water. Brushes are specially made for tapestry painting; at least a dozen will be required. Also a glass palette, some small jars, a wooden frame or stretcher, a pounce bag and pen-knife or steel eraser.

A word of explanation may be acceptable with regard to the different kinds of dyes on the market. All are French dyes, even when prepared in this country for use, they come in powder, but the manner of preparing them makes all the difference as to results. The Grénié dyes are indelible by reason of the medium used and certain chemicals mixed with them to make them permanent. The indelible dyes always bear the name of Grénié on the label. A medium specially prepared for use with them and quite indispensable is sold in a liquid state. No color must at any time be applied without adding some of this medium. The dyes are thirteen in number and it is possible though not advisable to paint with ten, the remaining colors being merely varied combinations of the solid tints. All dye colors are very crude and strong, therefore in nearly every instance require toning with complimentary shades. The colors

that are mixtures are brown, grey, and grey green. Brown is a mixture of indigo, sanguine and yellow. Grey is a mixture of indigo, cochineal, yellow, and a little sanguine. Grey green can be made with indigo yellow and cochineal. Everything depends on the proportions for a given shade. Indigo, cochineal, grey, brown and grey green must always be shaken up before use, because a sediment forms at the bottom and this ingredient is necessary for the proper fixing of the colors. It might be well to mention that mixed colors change after being kept for a time ; for instance, brown will sometimes assume a purple hue. This can be rectified by adding sanguine, and yellow also, if necessary.

With regard to brushes, only those especially made for the purpose are of any use. They are stiff, bristle brushes, cut in the shape of a chisel. (See illustration.) About a dozen of assorted sizes will be required. One or two extra large brushes must be added for sky painting. It is best to buy a double varnish brush for skies, and cut it down a little, so as to stiffen it by shortening the bristles. The size must depend on the space to be covered. For a large sky a two-inch brush will not be an excessive size. The glass palettes are merely slabs of glass, about 14x20 inches is a useful shape. Plate glass is the best, because least breakable ; it should be painted

white on the wrong side. If laid on a white cloth it will serve the same purpose. Small jars are necessary for the mixing of large washes of color. The canvas must be stretched firmly on a wooden stretcher. For large work an adjustable stretcher, with screws, like that shown in the illustration, should be used. For small work, wooden frames of lighter make are sufficient, but with these a firm rack easel with a square base will be necessary, on account of the force used in scrubbing in the color. The adjustable stretchers can be fixed by means of a cord attached to a hook in the wall. They should incline slightly forward at the top so as to prevent the color running down the canvas. In stretching the canvas great care must be taken to keep the ribs even, or when taken out the drawing will be askew. A handy table for holding materials is about one foot ten by two feet six, with a strip of wood nailed round three sides of it, rising at least an inch above the level of the table surface. This is to prevent the brushes rolling off and bottles tipping over. The penknife or steel eraser must not be too sharp, and should in all cases be rounded at the point. As will be seen later on, this eraser may truly be called the artist's best brush.

B. GRÉNIÉ'S INDELIBLE TAPESTRY DYES.

LIST OF COLORS.

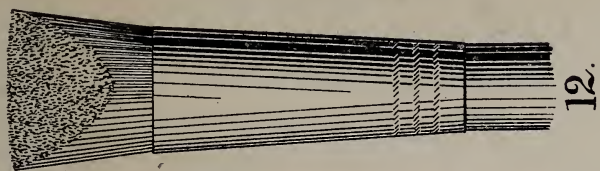
No. 1 INDIGO.	No. 7 SANGUINE (Burnt Sienna
" 2 ULTRAMARINE.	" 8 BROWN.
" 3 ROSE.	" 9 GREY.
" 4 PONCEAU (Vermilion)	" 10 VIOLET.
" 5 COCHINEAL.	" 11 GREEN (Emeraude).
" 6 INDIAN YELLOW.	" 12 GREY GREEN.
	" 13 BLACK.

COCHINEAL AND INDIGO, 1 oz. Bottles, 30 cents each.

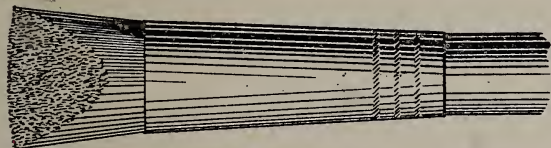
ALL OTHER COLORS, - - - - - 20 "

SPECIAL TAPESTRY MEDIUM, Pt. Bottles 35 "

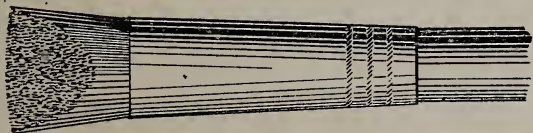




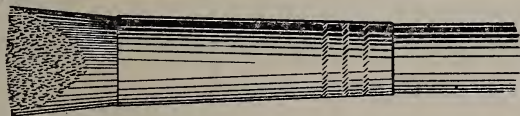
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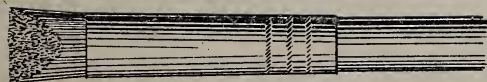
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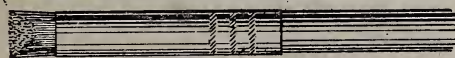
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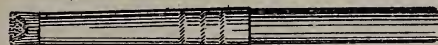
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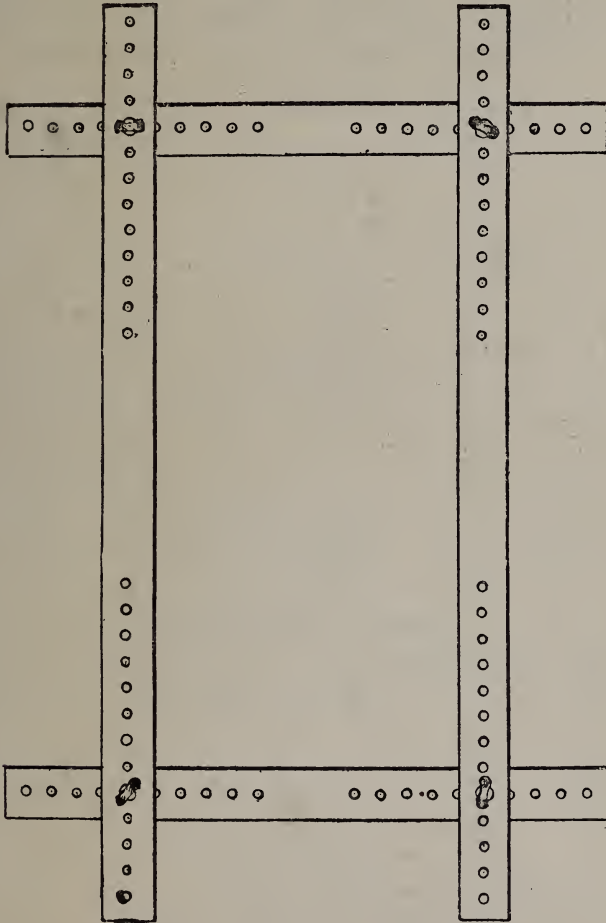
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Canvas.

WITH regard to Canvas : this is really the most expensive item, as it is useless to attempt finished work on an inferior quality. The best will always be found the cheapest in the end. It comes in coarse and fine rib of heavy make, the quality is the same though the coarse rib looks more like the real Gobelin's tapestry than the fine. When, however, the faces are very small it is better to use the fine make. Wool Canvas is always used for finished work intended for steaming and possesses the immense advantage of being capable of correction which is not the case, to the same extent, when painting on linen or silk. Again the dyes cannot be fixed by steaming on anything but wool or silk. Although the colors will last for years when painted on linen or cotton they cannot be said to be indelible. Tapestry Canvas is the invention of A. Binant, a Frenchman. It exactly imitates the Gobelin's stitch. Both sides of the canvas are alike. Other makes are on the market but they are not nearly so good although the same price is charged for them. The woolen canvas is of a delicate creamy tint. The linen comes in white, cream, écru and drab. Linen canvas is used for the decoration of ceilings with excellent effect especially the coarsest and strongest make in drab,

Silk canvas is made either ribbed or twilled, generally in *écru*. It is obtainable in white but the quality is not so good. There is a soft make of woolen canvas that comes cheap, costing only \$3 per yard. This is used for bed spreads, carriage blankets, *couvre pieds*, sofa cushions and an endless variety of articles in constant use capable of decoration. Very rich curtains are made by putting a *dado* and *frieze* or a border of painted tapestry on plush, flax *vellours* or on plain or brocaded material more or less rich. Linen or silk is best for the last named purpose. When painting on silk it is necessary to use softer brushes. As the silk itself serves for a back-ground Renaissance scroll work comes well on it or semi-conventionalized flowers. Tapestry dyes also work beautifully on other materials such as mole skin or thin silk. On Bolton sheeting they are used for tinting and embroidery combined. They serve also for dyeing lace any color for the trimming of lamp-shades.

Adjustable Stretcher.



A. BINANT'S CANVAS, Wool, Silk and Linen TAPESTRY CANVAS AND BRUSHES.

LINEN TAPESTRY CANVAS.

No.	Width, Inches.	
1	84	Coarse Thread, Best Quality.
1	122	" " " "
2	84	Fine " " "
5	56	Coarse, dark.
7	36	Fine.
8	84	Fine.
9	54	Medium.
10	54	Coarse Thread.
10B	40	" "
15	27	" "
15B	84	" "
16	40	Medium Fine,
16B	36	Coarse.

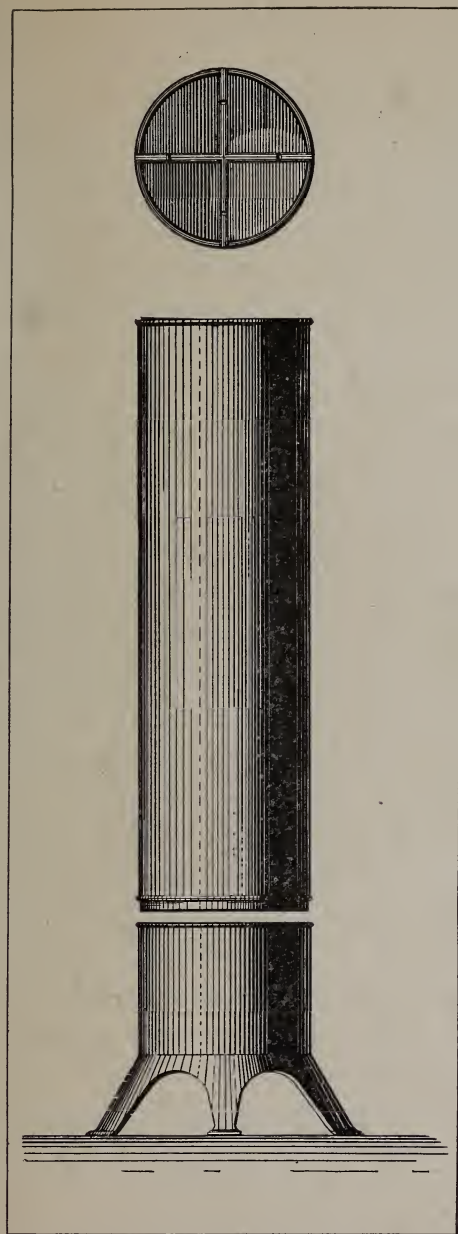
WOOL TAPESTRY.

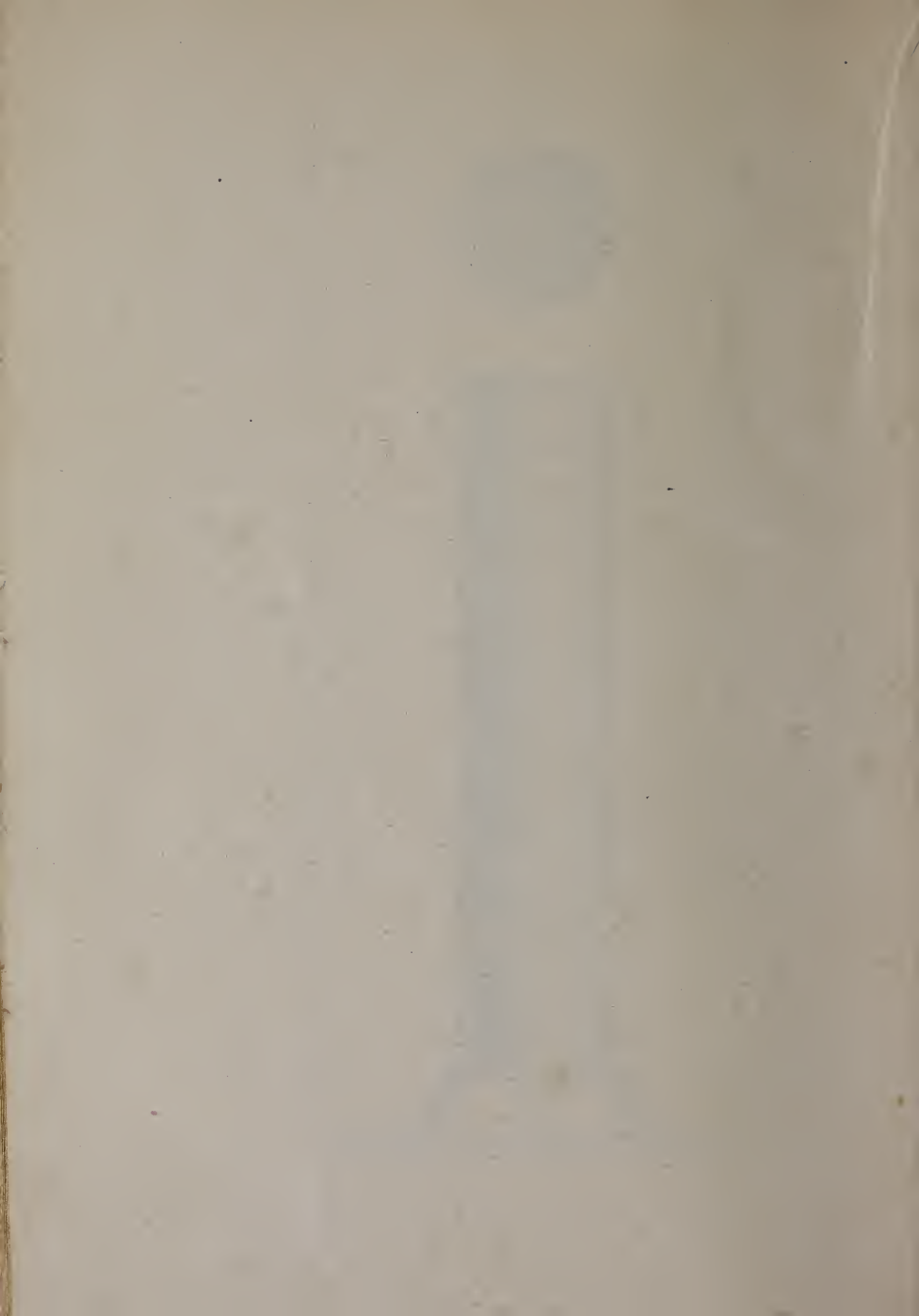
No.	Width, Inches.	
11	54	Fine or Coarse Rib.
12	84	" "
13	122	" "
17	50	" "
18	50	" "
14	50	Silk Ecru Color.
Grey Moleskin, width, 27 inches.		
Ivory White Moleskin, width, 27 inches.		
Pearl	"	" " " 27 "
Silk Bolting Cloth, 40 inches.		

Enlargements.

THE next thing to be considered is how to make enlargements, a good drawing being indispensable, I would recommend my readers, unless they have confidence in their own powers in this respect, to obtain their designs already enlarged from a reliable source. Studies can be enlarged either by scale or by means of a pantagraph, but in the latter case the outline requires artistic correction. This mechanical instrument is of use only in giving a general outline, the detail often being quite grotesque. When the outline is satisfactorily corrected, the design must be pricked by hand in the finer parts, a fine steel lace pin will answer the purpose. For long straight lines a dressmaker's tracing wheel will save much time. The prepared design must be pinned in position on the canvas, and transferred to it by means of pouncing powder. To make a pounce bag mix finely powdered charcoal with about an equal quantity of burnt sienna or raw sienna also in powder. The reason for this mixture is that the charcoal is too light by itself and the earth too damp, but when combined they will be found to work admirably. Tie the powdered mixture up in some coarse muslin loosely, take the pounce bag thus made in your right hand and rub it firmly all over the design, commencing

at the upper part. Never return to any part once gone over, the consequence will surely be a double line. When the pouncing is properly done a perfectly clear red dotted outline should be the result. Remove the paper design and with a finely pointed conté crayon No. 2, go over all the outlines carefully and lightly, referring to your picture constantly, so as to keep all the feeling possible in the drawing. Now with a mahl stick beat out the pounce powder, and you have secured your drawing and averted any fear of the powder discoloring delicate tints. It is not necessary to work from colored studies, but when using engraving or photographs, attention must be paid to relative values in tone, it is also essential to make out your entire scheme of color before commencing work. There is a great choice of decorative subjects, but the four illustrations given will be a guide for those most suitable to this branch of art. Watteau and Boucher, subjects of figures with landscape, look more like the real Gobelin's tapestries than any other style.





STEAMING.

When the painting is finished the dyes must be fixed by steaming, and this any one can do for themselves at a moderate outlay, if they care to have the steamer made according to the directions given. It will be seen how simple it is by the illustration. Tapestries can be steamed by a reliable dyer, but dyers, as a rule, cannot be induced to steam them sufficiently. The steamer consists of a hollow cylinder made of tin or zinc, fitting into a boiler, which stands on feet sufficiently raised from the ground to allow of a gas stove being placed underneath it. The gas stove should be fitted with a Bunsen burner. For ordinary work the cylinder should be about five feet high by one foot in diameter. The boiler, apart from the feet, about nine inches in depth. A cross bar of wood fits on the top by means of notches. The second set of notches should be made two inches from the edge, for the purpose of fixing the tapestry to them with string passed through the goods with a packing needle close to the upper edge. The tapestry must be loosely rolled, allowing space for the steam to permeate between the folds, and on no account must the roll be made large enough to touch the sides of the cylinder, because, from the action of the air outside, the steam is likely to

condense on the inside of the cylinder, and should the tapestry become wet during the process of steaming, the colors will run. It will be well to cover the top with an old woolen shawl or blanket, to prevent the steam escaping too freely. Everything being ready, the boiler can be filled three parts with water, a thin cloth placed over it, and the cylinder being fitted into its place, the cloth can be rolled tightly around the joint so as to prevent the steam escaping at this point. Now light the gas. So soon as the steam escapes from the top, which will be in about half an hour, you may reckon to leave the tapestries in for one hour more at the least. When time is up, turn out the gas, uncover the cylinder, and quickly take out the tapestries before any steam can condense on them. On opening them out you will find the colors softened and enriched to a remarkable degree. Should oil be used instead of gas for heating the water, care must be taken to keep it boiling, or the steam will condense and make the tapestry wet. The cost of the steamer will probably be from ten to twelve dollars, and can be made to order at any hardware store.

When it is not convenient to steam tapestries at home in the manner described, there are two alternatives. One is to take them to a good dyeing establishment ; the other, to lay them on the table

face upwards, and wring out a thin cloth in cold water, place it all over the picture, then, with a very hot iron, go over the wet cloth until it is dry. This method of steaming is better than nothing, but not nearly so effectual as the steam bath. In any case the dyes will not fade for years even when not steamed at all, but be it remembered that steaming imparts a peculiar softness and richness not otherwise obtainable.



Sky Painting.

THE best effects are gained by introducing an effect of sunset or dawn. Begin by mixing some indigo much diluted with medium, to which add one-third water. Try your tint on the palette. This color steams up somewhat greener and truer to nature for sky color than when first applied. Take your sky brush, and commencing at the right hand corner proceed to soak the canvas thoroughly with the paint. Much depends upon the manner of scrubbing the color in. If not properly wetted the canvas will dry up in spots. When you have taken the deepest shade of blue as far as is necessary, dilute it a little and carry it a few inches further down. Then with a clean brush wet the canvas, as far as a little below the horizon line, with medium and water, soaking it just as though you were using color. Now prepare some yellow diluted in the manner already described to a pale shade, also some ponceau in a separate glass. This color is particularly strong, and great care must be exercised in using it. Now begin a little below the horizon line to paint in the yellow. Do not carry this tint quite as far as the blue. Next paint the ponceau into the yellow and carry this color above the yellow blending it into the blue. This blend-

ing will give the lovely rosy purple shade so often seen in sunset skies. Should there be distant trees or mountains the sunset color must be carried over these also. The sky should be finished in one painting. While wet more color can be added for strengthening if necessary and will blend in a manner quite impossible if allowed to become dry before re-painting.

DISTANT LANDSCAPE.

When the sunset color laid on the mountains and distant foliage is half dry so that tints laid over it will not run then with a mixture of cochineal and indigo which will make, if properly diluted, a faint purplish shade, paint in the mountains and designate the form of the distant trees and foliage with a medium sized brush. It is possible to put in trees and mountains when the sky is dry but you do not obtain the same atmospheric effects.

ROCKS AND STONework.

For rocks and stone work it is well to block in the drawing first with grey. When dry put out on your palette a little yellow, cochineal, indigo, sanguine and just a touch of emeraude green. Beware of this color, it dries far stronger than it appears when wet. Have some medium and water ready mixed, then with a large brush blend all these tints

on the stone work putting them on separately, and just dipping your brush in the medium before putting it into a fresh color. When these varying colors are not thus painted into stone work it looks cold and dead. Of course care must be taken not to make them so strong as to be actually observable, after modelling over them with grey. Grey or local tone is put over these colors when quite dry by means of a long-haired brush such as is used in oil painting, being dragged over the surface so as to impart the granular look peculiar to stone work. A little green may be introduced in parts to give the feeling of moss. In the foreground some warmer color must be worked into the shadows.

GRASS AND FOLIAGE.

For grass and foliage a variety of coloring in greens and browns must be blended together as a ground work, the detail being put in afterwards. It is easy to obtain the effect of water on tapestry with very little work. The coloring must depend on the general tone of the picture; reflections are in all cases a great help.

WATER.

In painting water the brush should be carried backwards and forwards horizontally in broad sweeping strokes taking care to leave sparkling lights which if too bright can easily be toned down

in the second painting. Whatever colors are used in the sky or objects casting reflections must be repeated in the water only the colors must be modified, for instance the sky blue can be toned by adding a little grey, and the green reflections should have some indigo and cochineal mixed painted into them. Reflected shadows in the foreground may be warmer in tone ; a little brown or sanguine and indigo mixed will give the required shade. If there is a glowing sunset to be depicted then carry the sunset coloring right over the space marked out for the water and when dry paint in the local coloring as directed. Sharp bright ripples can be taken out with the knife before sharpening up with final touches.



Flesh Painting.

For flesh painting there is a distinctive simple method which requires really very little practice to master it, the colors used are so few, only four as follows: Sanguine, ponceau or rose, yellow, and indigo, none others must on any account be substituted. The brushes for flesh painting should really be kept separate as everything depends on their being immaculately clean, they are cleansed with soap and water when necessary. Begin by putting out on your palette two shades of sanguine; for fine work, take the smallest brush obtainable and put in strongly and clearly the darkest markings of the eyes, nostrils, lips, ears and fingers. Then with a larger brush paint in the broad shadows with the paler shade. As a matter of fact the features may now be modelled as though working in monochrome. Be very careful at this stage to leave the broad high lights untouched. If the eyes are to be brown they can be put in with the same color. When this modelling is thoroughly dry the local tone is washed over all the flesh, including shadows also with sanguine, but so much diluted as merely to tinge the medium which should be added to it without any water. For a dark sallow complexion add a touch of yellow to the sanguine. While this local wash is still wet and it should be soaked until

every thread of the canvas is saturated with the color, the shadows must be counteracted with green, the complementary color to red. This green must be made of indigo and yellow and should be a bright grass green. Make two shades of it of about the same strength as the two shades of sanguine already used for blocking in the shadows. Before applying the green just tint the cheeks with a little ponceau or rose. Care must be taken not to allow the green to run beyond the shadow color or it will give a livid appearance to the flesh. If the red in drying works up too much add more green. On the other hand if the green is too strong work in some more sanguine. The sharp dark markings must not be painted into until nearly dry or the color will spread. A little touch of ponceau will be needed for the lower lip. When the first flesh painting is thoroughly dry which will not be for some hours although it may appear so, then the high lights may be modelled by scraping gently with the rounded point of a knife. The effect gained by this is wonderful, inasmuch as it gives great finish because the color still lays between the ribs of the canvas and the knife takes that off only on the surface, thus imparting a stippled appearance. The reason why the color comes off easily is because there is a certain amount of gum in the medium which holds the color provisionally on the surface of the canvas

during the process of painting. The steaming process drives the color in and the gum out. After scraping the lights put out on your palette the flesh tints already described. Make another tint by mixing the green and red together. If the first painting has been properly laid in the mixed color only will be necessary for touching up and delicate modelling. Of course the marking of the eyes, lips, nostrils, ears and fingers must be accentuated. The use of the knife between the shadows and the high lights gives the pearly tints required for softening the flesh tones, at the same time blending the masses of light and shade.

Hair.

When painting hair it must be laid in broad masses of light and shade much as in other kinds of painting. For golden hair the local tint is composed of a pale shade of yellow with a touch of ponceau in it to give it the tawny shade peculiar to golden hair. The shadow color can be made by mixing brown and yellow adding ponceau if too green. With these colors any shade can be made from light flaxen to rich golden brown simply by varying the proportions of the component parts. For dark hair shade with brown only adding a little indigo when wishing to make it nearly black. For the

local wash add some grey to the brown. A great variety can also be produced with these colors for dark shades of hair. After the first broad painting the detail can be worked up when dry, using the knife for high lights if necessary.

Draperies.

The painting of drapery may be treated in two ways: For beginners it is best to model all the shadows before putting in the local tint. If sufficiently experienced it is sometimes an advantage for very delicate shades to put the local color in first in a broad flat wash. But this is apt to efface the outlines drawn in chalk to indicate the folds. If the shadows are put in first the darkest shadows and the next tones may be laid in, leaving the more delicate half tones to be added when the local wash is half dry. The local tint is laid over both light and shade when this is done the first painting is complete and if carried far enough needs only to be accentuated with a few finishing touches, remembering first to scrape out lights where they are not sufficiently bright, as a rule reds should not be scraped but the lights worked up to because scraping rich reds is apt to make the high lights too cold. Any kind of texture can be reproduced in tapestry painting if careful attention is paid as to

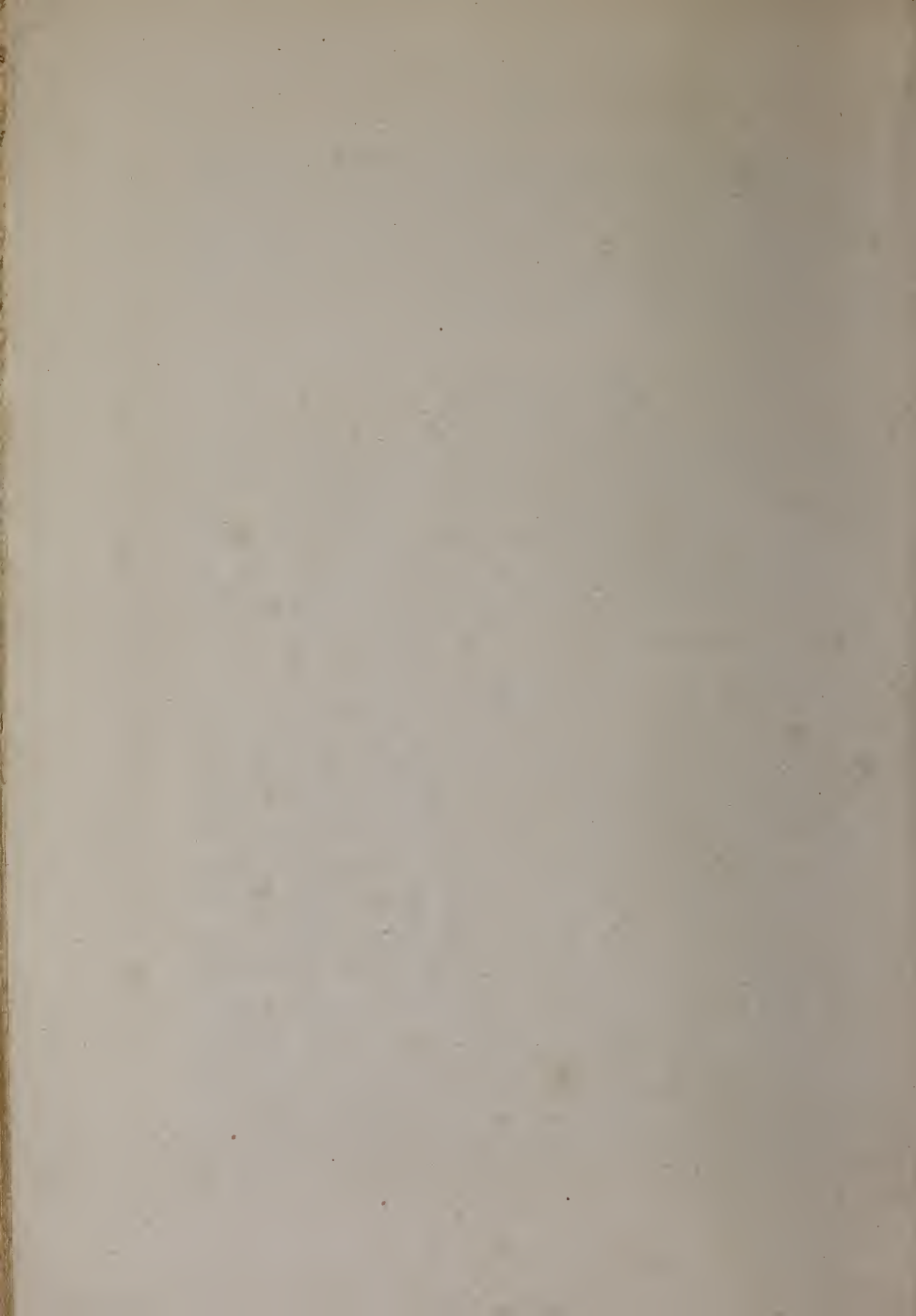
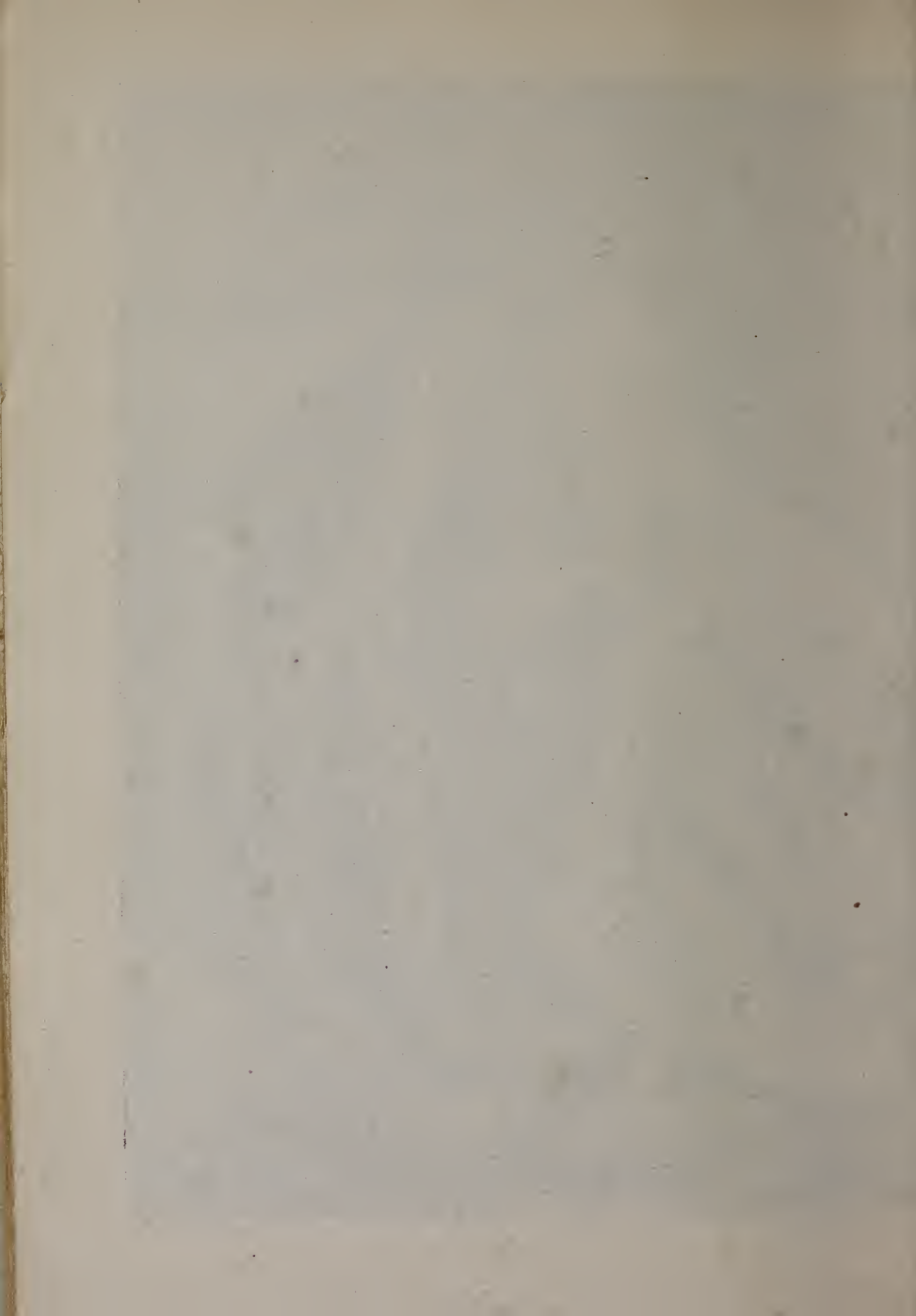




PLATE I.



where the lights fall whether they are sharp or soft and also as to the nature of the reflected lights.

Having now described the manner of painting the various parts of a picture, I will proceed to suggest schemes of color for the four accompanying illustrations, pointing out how to mix the different tints required for carrying them out. There is no reason why any desired shade should not be reproduced as all the colors can be mixed with each other at pleasure, so experiment as much as you will.

PLATE I.

The charming subject given for our first illustration may be utilized for a screen, wall panel or portiere. If for a portiere it should have a border added. Borders are always used with real tapestries. The painted tapestries are however frequently mounted on plush flax velours or other rich materials, in which case a border is unnecessary. The following scheme of color will be found to work out well. For the girl: petticoat pale blue, overdress and waist salmon pink, hat and shoes pink, ribbons and parasol blue, fichu, lace frills and hose and wig white. The man's coat: rich violet velvet embroidered with gold, lining pale yellow, vest to match, knee breeches pale lavender, wig, hose and ruffles white, shoes black with red heels. To obtain the desired shades mix for the blue petticoat indigo blue, grey,



PLATE II.

and a little orange made with sanguine and yellow. This is for the shadows only. For the local tone a wash of indigo very pale. For the salmon pink dress shade with a mixture of brown and ponceau. For the local tone take ponceau very pale with a touch of yellow added. White needs for its shading nothing but grey, leaving the canvas to do duty for the highest lights, a brush filled with medium only giving the half tones. For violet mix indigo and cochineal with just a touch of sanguine in the deepest shadows. Make the local wash with ponceau and ultra marine. Shade yellow with brown and yellow mixed using clear yellow for the local tone. Pale lavender may be shaded with ultra marine and ponceau mixed, toned with sanguine if too crude. The light wash must not have any sanguine added. Begin painting the picture by putting in the sky as already directed. Only to the right does a little of the sunset sky show, still it must be laid entirely beneath the foliage. Put in the ground work for the foliage as directed under the heading of distant landscape, and when dry finish up the detail with stronger coloring. Follow the directions given for stone work while putting in the stepping stones. Keep the water down in tone and be careful to mark the reflections.

PLATE II.

This lovely and graceful subject after Rosa Bonheur is exceedingly well adapted for tapestry painting, the warm coloring of the animals coming well against the landscape. Full directions have been given for laying in a first painting for the background. When working up the trunk of a tree some coloring must be introduced to indicate mosses and lichen, and care must be taken to indicate the roughness of the bark, for much depends on the technique in tree painting. The forms of the animals must be blocked in just as described for face painting, that is to say, the features, muscles, limbs and any points accentuating the form must be clearly indicated. Paint in for the shadow color a mixture of brown and sanguine. If too warm in parts add a touch of indigo, the local tone for the deer is a mixture of yellow, sanguine and ponceau toned with a little shadow color. The high lights are somewhat cooler than the local tone, and the desired effect can be obtained by scraping when dry. If still too warm wash over a pale tint of grey. The doe and her young are not quite so warm in coloring as the stag, so the local tint can be softened by adding grey to it. This addition will produce more of a fawn color. Variety of coloring must be introduced into the grassy foreground, strong touches being required to put the distant landscape in its place.



PLATE III.

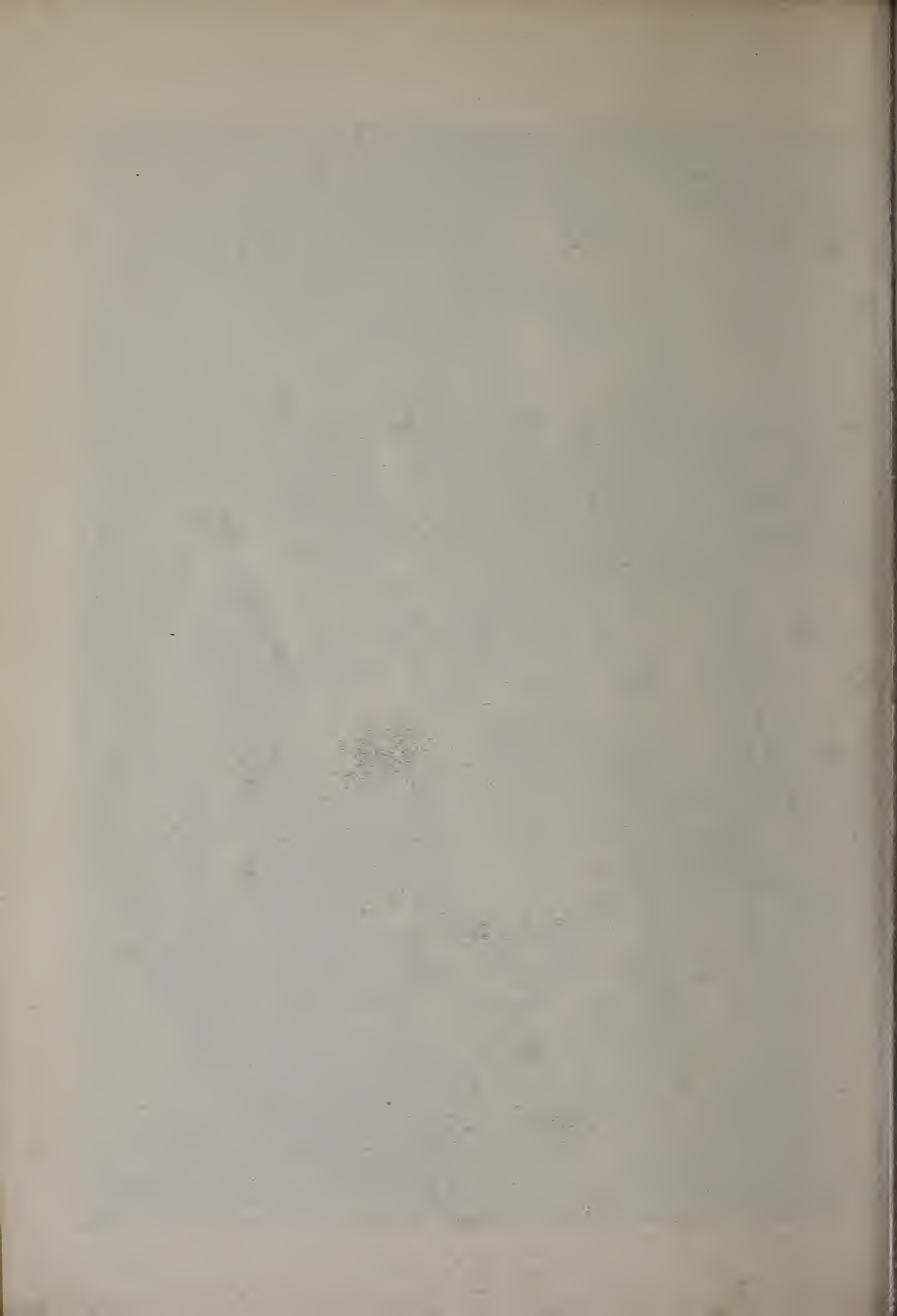


PLATE III.

This exquisite subject is highly decorative and partakes of the favorite Boucher style. It could be utilized for a three-fold screen by dividing the groups into three parts ; for a small screen or sofa cushion by taking the section on the left hand side ; for an upright panel by using the centre group only. Indeed there is no end to the way in which this charming and useful panel may be re-arranged to suit almost any purpose. The scheme of color as a whole might be as follows : For the woman's figure pale yellow dress, soft heliotrope stomacher, and slashings in the puffed sleeves, shoes of the same color, white lace ruff. Rich embroidered shawl of brownish terra cotta, a deep sapphire blue of velvety texture clothes the little imp holding the butterfly net, while the scarf twisted around the falling figure might be of a pale olive green, the hat with a peacock's feather a rich golden brown. The little maiden carrying flowers should have a garment of pale turquoise blue. Her companion a scarf of deep old pink, and a hat of soft greenish grey. The woman's hair must be dark, the other heads varying in tone from flaxen to golden brown. The lute is mahogany color. Shade the pale yellow dress with brown and yellow mixed, adding a touch of ponceau if too green. The local tint is of yellow

only. If more of a buff shade is preferred add a suspicion of ponceau to the yellow wash. For heliotrope mix ultra marine, ponceau and sanguine. Leaving out the sanguine for the local tint. For terra cotta mix brown, rose and yellow. The same for local wash with less brown. A deep sapphire blue can be obtained by mixing indigo, rose and ultra marine. In painting velvet it must be remembered that the lights are always on the edges, and the best way to treat it is to put in a flat wash first, then when nearly dry paint the shadows into it again and again until rich enough. For olive green mix yellow, sanguine and indigo; a large proportion of yellow will be needed for the high lights. The coloring of a peacock's feather can be obtained by painting ultra marine into emeraude green for the eye, not mixing them on the palette; red and yellow tones must be added in the same manner. A rich golden brown must be shadowed with brown, yellow and ponceau mixed, using yellow and ponceau only in the high lights. Turquoise blue can be made by adding a touch of emeraude green to ultra marine much diluted. Shade this with ultra marine and orange, orange being the complementary color to blue. For the shadows of old pink mix brown, ponceau and grey, for the local wash take rose only. For greenish grey take indigo, yellow and cochineal. Vary the proportions until you get

the required shade. For mahogany color mix brown, yellow, sanguine and ponceau. For the high lights leave out the brown. The effect of polished mahogany is gained by paying great attention to the reflected lights, the darkest shadows may have a little indigo worked into them. Begin with painting the sky according to directions given, the distant landscape being very pale, the pink blossoms can be scraped out when the undertones are dry before painting them in with ponceau. This method saves a great deal of time. For the white fleecy clouds in the sky leave the forms on the canvas until the blue sky is put in, then while still wet take a brush filled with medium only and wash over the white parts blending them into blue. Next paint in the figures according to directions given under the headings of flesh painting and drapery. When this is done, lay in the foreground, introducing a great variety of delicate coloring as a foundation for the grassy bank. When thoroughly dry scrape out the high lights and put in the sharp grassy touches with a rough brush, one that has become a little spread with use. A good color for the foreground grass is made by mixing yellow and grey. As a rule do not use ultra marine in the composition of greens, indigo is much better for the purpose. Indigo, cochineal and yellow gives a grey green; sanguine, yellow and indigo an olive green. Different shades can be

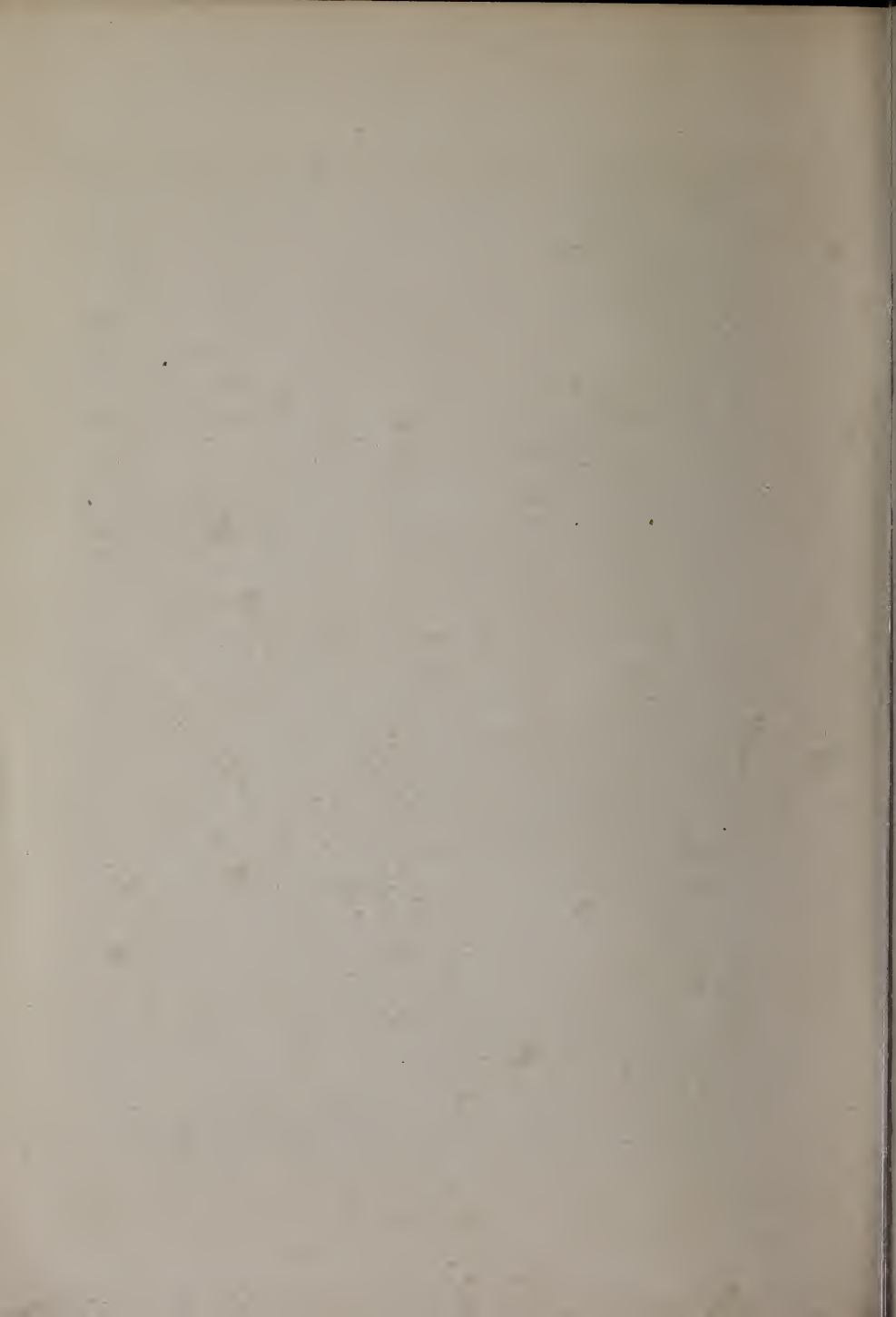
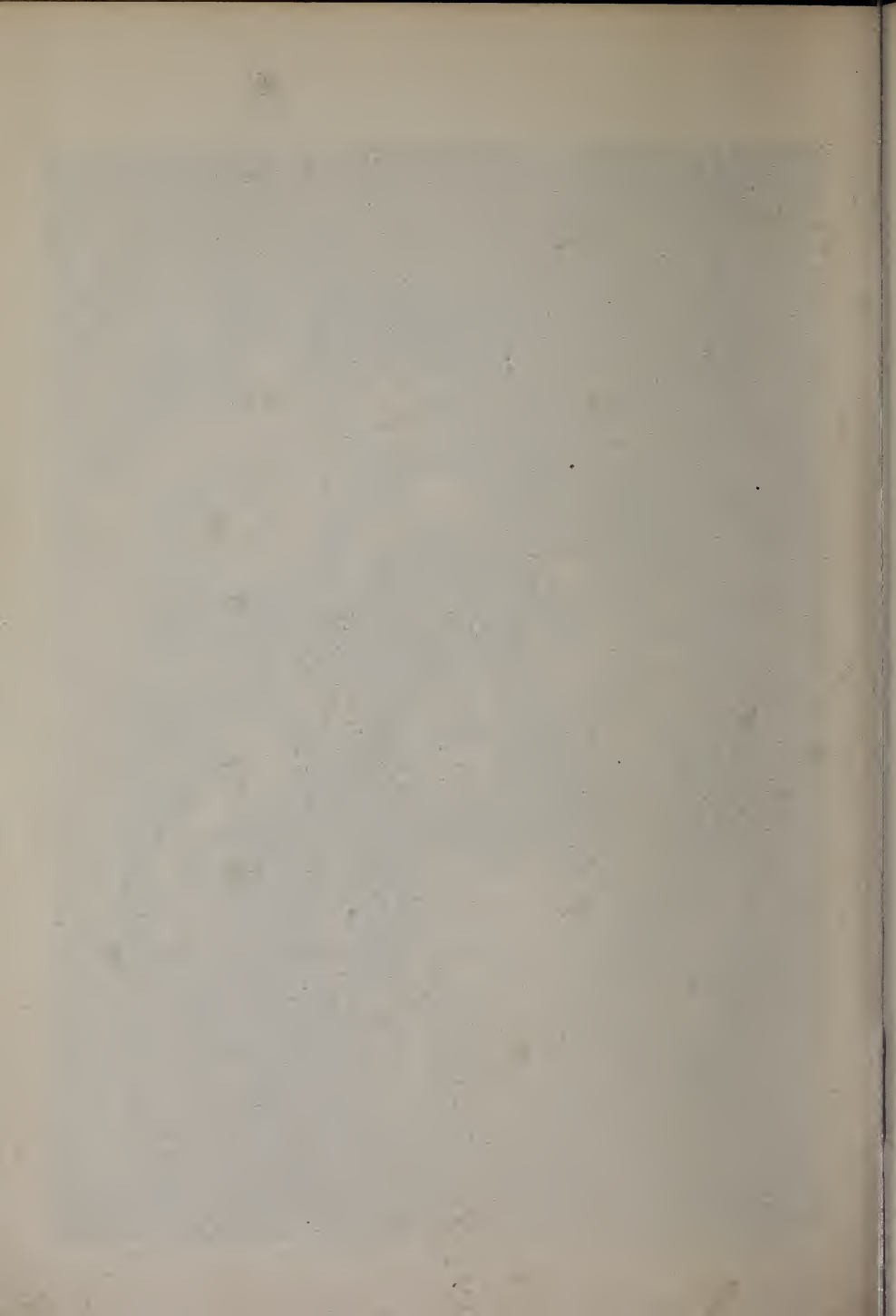




PLATE IV.



made by varying the proportions. Note well the reflections in the water. When the painting has been brought everywhere to the same point of finish then go carefully over the whole, using the same mixtures for the finishing touches in draperies. If the shape of the picture is preserved as in the illustration, the outside border should be somewhat extended. Any rich coloring appearing in the picture itself can be repeated as a border color. Olive green or golden brown for preference.

PLATE IV.

Here we have an entirely different but equally appropriate style of picture which gives an opportunity for very rich coloring. I would suggest for the girl's dress a white satin skirt, and sleeves with rich old pink waist and a jewelled girdle and armlets, hair of light gold. For the lover an olive green coat embroidered with crimson and gold, shoes to match. Sleeves lined with faded heliotrope, leggings of the same color, sleeves and shirt white. Cloak deep crimson, with pale yellowish green lining, stripes of golden brown, instrument polished manogany, hair nearly black. Shade the white dress with grey as before directed. Mix brown, ponceau and grey for the shadow color of the pink waist, for the high lights use rose only. Jewels are painted with self colors. For instance; emeralds

with emeraude green, rubies with ponceau; sapphires with ultra marine; the whole secret lies in the management of the reflected lights. The high lights must be left white to give the sparkle. A very small brush must be used for painting jewels, and the touch needed is very sharp, clear and strong. For olive green mix indigo, sanguine and yellow, using yellow chiefly for the highest lights. For the crimson and gold embroidery, lay in a flat wash of pure strong yellow, when quite dry paint the pattern of the embroidery into this with cochineal and rose mixed. If too bright tone down with indigo. All embroideries are painted after this manner. That is to say, the pattern is painted into a flat wash of the lightest or contrasting tint. For faded heliotrope mix ultra marine, rose and sanguine. For deep crimson use cochineal, chiefly adding a little ponceau for the lights and some brown in the deepest shadows, if too warm soften with indigo. For pale yellow green mix a little grey with some yellow, adding more grey for the shadows. For golden brown mix brown, yellow and ponceau, omitting the brown for the local tint. The coloring for the lute has been given with description for Plate III. The marble column and seat in this picture must be treated as to coloring the same as stone work, but the method of laying in the colors is somewhat different. Take a very light shade of

grey and thoroughly wet every part of the marble after having first secured the drawing by modeling as directed for stone work, then while this tint is wet paint in the prismatic coloring. The veining must be put in before the canvas is quite dry, so as to keep it soft; the shadows can be afterwards worked up to the necessary finish. The water takes the coloring of the sky somewhat modified for a first painting. It is afterwards strengthened with local shadows and coloring. It will be well however to carry the sunset color underneath it all as a foundation. The foreground might be made to represent sandy earth, for this lay in a tint of yellow mixed with a little ponceau, and grey modified with shadows of indigo and cochineal mixed. The foliage can be painted with colors already suggested for the purpose with previous illustrations. It may be remarked that the formulas given for painting these pictures are not arbitrary. They are intended to serve as helpful suggestions, for as in all other kinds of painting every artist is at liberty to set his own palette, following of course certain fundamental laws, which all these aspiring to artistic work should make it their business to master. There is a fascination about Tapestry Painting peculiar to itself and it may be said to specially commend itself to amateurs, inasmuch as it is capable of highly finished effects, calling for comparatively little

labor. Almost without exception those who try it become very enthusiastic in their pursuit of this most charming art, which has now been brought to the highest state of perfection, after repeated experiments and many modifications during the past few years. Further improvement as to simplicity of method combined with extreme finish, beauty of coloring and unsurpassed durability can scarcely be contemplated. Therefore this short treatise is offered to the public to supply a much felt want, in the full confidence that it will be of lasting use, the more so because it will be noted on reading it, that there is a distinctive method for Tapestry Painting, easy to be understood and put into practice, more especially by those having a previous knowledge of art however slight in any other branch.

EMMA HAYWOOD.



